

Book Report

Introduction:

Writing must have a purpose, communication.

Chapter 1:

Why A Book Report?

Ideally, the function of the reviewer is to let you know if it will be worth your while to read the book.

Differences Between Reviews and Reports:

These two terms are so often used interchangeably that they may cause some confusion for you.

In essence, a report on a book – or on any work for that matter – is all inclusive. It could limit itself to a totally objective statement of facts: title, author, price, type size, publication facts, conditions under which the work was produced...

The review is basically a statement of opinion about a piece of writing – or any other work – sustained with specific facts and incidents from the work itself. Its primary purpose is to let the reader of the review know whether it would be worth his while to read the work under discussion.

Assuming that the reader of the review has not read the work, you will have to include some information about the content of the work. But never forget the object of the review is the presentation of the reviewer's opinion.

In essence, all reviews are book reports but not all reports are reviews. Since it is the writing of reviews that often presents the greater difficulty, this book will focus on that particular type of report.

What Not To Do:

1. Don't look upon the reading assignment as a form or torture.
 2. Give yourself ample to read. Don't wait until the weekend before the report is due.
 3. Set yourself a program of reading. Set a certain amount of time aside every day during which you will read, and preferably not a bedtime.
 4. Read the entire book
 5. Above all else, do not plagiarize someone else's work, for that is literary theft.
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Chapter 2:

What Is A Review

In essence, all of essays can be categorized into two main groups: formal and informal.

Whether an essay is formal or informal does not depend so much on the subject matter as on the author's attitude towards the subject.

The informal essay will utilize an informal tone, colloquial language, and will not avoid the use of contractions. The writer will always speak in the first person and take on the tone as if he were sitting in the den or on the back porch and having a friendly chat with his reader...

The formal essay is a more serious approach to a subject of great importance. The writer will utilize all the rules of formal writing – avoidance of all colloquial expressions and contractions, a formal tone, the third person point of view (although the use of the "I" is now permissible in formal writing), and a serious treatment of the subject. In essence, the formal essay says to the reader, "Sit down and listen because I have something very important to tell you."

Chapter 4:

Preparing To Write The Report

Preparation for the writing does not mean that you sit down and jot down whatever comes to mind, making your first draft your last draft.

Remember, no one ever said that good writing is easy. It is hard, time-consuming work requiring preparation, organization, writing, revision, and re-writing. To paraphrase Thomas Edison, good writing is ten percent inspiration and ninety percent perspiration.

Reading The Work To Be Reviewed:

You will want to form your own unbiased opinion of the book. The opinions of others can be very misleading and cause you to expect too much or too little.

There are two parts of the work you should consider carefully before getting into the main part of the book: the title and preface.

The title is an important part...read it carefully, and then think about it at some length. What does the title suggest? Is it a clear, concise statement of the theme or content? Is it symbolic? Is it an illusion?

It is extremely important for you to know the author's purpose for you are to judge the work as to how effectively he achieved these aims.

Preferably, get your own copy of the book, one that you can read actively. The best way to read is with pencil in hand, understanding significant portions, making marginal notes, "questioning" statements made by the author or agreeing with him. If getting your own copy is not possible, keep small slips of paper on the side so that you can jot down your reactions as they occur.

Be prepared to read the work twice. The first time for a general impression, the second time for details and verification of that impression;

Here is a checklist you can use for your reading:

1. Avoid reading blurbs, summaries, and commentaries prior to the reading of the work.
2. Read only when you are fresh and alert.
3. Read with proper lighting and with a minimum of disturbances and interruptions.
4. Give careful thought to the title of the work and its significance and implication.
5. Read the preface to familiarize yourself with the author's intent.
6. Look over the table of contents so that you will be aware of the book's basic organization.
7. Know the genre to which the book belongs so that you may judge the work accordingly.
8. Get your own copy of the work, if possible, so that you can read actively.
9. If you use somebody else's book, keep slips of paper available for jotting down your reactions, Insert these slips within the book.
10. Read the entire book: get a general impression, and think about the work, Let it lie fallow in your mind until you see it in proper perspective.
11. Read the work again, this time for details to substantiate your initial impression or to modify that impression.
12. Be thorough and perceptive in your reading so that you can be fair to the author.

Taking Notes:

You will find that the time you spend taking notes will be well worthwhile in helping you to organize the review when the time comes to write. Keep that pencil by your side and read actively, much as you would if you were involved in direct discussion with the author. Don't be passive: react, agree, argue, debate, rebut!

Here are some of the items that you should concern yourself with as you read:

1. *Point of view* - From what point of view is the work written? Does the writer write in the first person? Would the work be more effective if we could see the story through the eyes of another character? Is the omniscient point of view used?
2. *Title and preface* - How accurate and effective is the title? Having read the work, do you feel that the title effectively created the tone and mood? Did the title become increasingly meaningful as you continued reading? Was the title mainly a means of capturing the reader's attention? Was it too broad or too narrow in scope?
3. *Organization* - How well is the work organized? For non-fiction, does one chapter logically lead to the next? Is there ample substantiation? Are chapter titles clear and concise? Are they logically organized? Is it necessary to read the selections in order? If so, is this a weakness in the organization?
4. *Style* - What style of writing does the author utilize? Is it formal or informal? Is it apropos to his subject and to the tone? What about the diction? Is it too difficult for the "average" reader? Does the style tend to appeal to only a select audience...? How much effort is required on the reader's part in comprehending the work?
5. *Theme* - What is the theme of the work? How readily apparent is that theme? How effectively does the writer make the reader aware of the theme? Is it logically and/or cogently presented? How convincing is the writer?
6. *The ending* - The ending of any work should be a logical outgrowth of what has been presented to that point. How effectively has the writer achieved that? Does the ending seem contrived...? Does the work just sort of stop? Is the main character's conflict resolved satisfactory...? Should the work have been ended before it did? After you have finished reading the work, how do you feel? Do you forget about it almost immediately or does it stay with you for a while? Were you able to guess the ending long before the end of the work?
7. *Accuracy of information* - How accurate was the information in the work? Were the facts distorted in any way? Did he omit some significant events, thus affecting his accuracy? Does he document his sources? Are they reliable sources?
8. *Literary devices* - What kinds of literary devices does the author employ, if any? Does he use symbolism? allusion? figurative language? Are the devices recognizable? Are they effective?
9. *Typography* - What about the layout of the book? Is the type too small? Does the work contain an overabundance of footnotes?

Look the book over again and begin marshalling the details, incidents, examples, quotations, paraphrases to help substantiate your viewpoint. Avoid citing or quoting portions out of context so that the author's meaning is distorted. Do not focus on minute points. In quoting, quote accurately, and be sure to punctuate the quotation correctly; do not over-quote. Avoid lengthy quoted passages.

Do not be overly concerned with the relevance of your notes. You should be taking many more notes than you will actually use in the writing of your report. The main purpose at this time is to collect all information which might have some potential value for you and which will help you later on in formulating your thesis and in outlining your paper.

Where possible avoid taking notes on separate sheets of paper, but utilize the margins of your copy of the work. Don't hesitate to use abbreviations since these notes are there only to serve as reminders to you.

Your concern in reviewing a book (or anything else for that matter) should be that you do not use extrinsic factors as a short cut to an understanding of the work or as a means of evaluating the work.

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Keep in mind the audience to which you will be writing the book report to.

The primary purpose of the review is to express the reviewer's opinion concerning the work and secondly to tell your reader something about the work's content.

The summary of the book's content should be carefully interwoven with the critical observations. Don't hesitate to use quotations, to discuss the setting, to refer to effective scenes, and to give details about a character, to give examples to humor, to give samples of the dialog.

Checklist:

1. Read the work to be reviewed with great care.
 2. Take careful notes as you read.
 - a. point of view
 - b. title and preface
 - c. organization
 - d. style
 - e. theme
 - f. ending
 - g. accuracy of information
 - h. literary devices
 - i. typography
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Chapter 5:

Organizing the Report

Notice it does not say write the review, but organize, for good writing is not accidental nor is it easy; it is time-consuming, difficult, and when well done, can be highly rewarding. Of course this is only true when if you are not writing simply to fulfill a course requirement.

Organizing your paper involves four essential parts: (1) developing a thesis statement and preparing a careful outline which will develop that thesis, (2) writing a forceful introduction, (3) developing that introduction with a series of unified, coherent paragraphs which will prove that thesis, and, (4) concluding the essay in such an effective manner that the reader is certain that the argument has come to an end and that it is a logical outgrowth of the incidents presented in the body of the paper.

1. **THESIS AND OUTLINE:** Before you begin formulating your thesis statement, carefully review all the marginal notes you have made, the notes you have jotted down on those slips of paper, and the passages you have underlined, and then think, think deeply about the work you have just read. Try to assimilate all the notes until you come up with a single impression, once you have done that, you are

ready to formulate your thesis statement.

The *thesis statement* is the focal point of your outline for it concisely states your objective. You must write the thesis statement down after careful deliberation and revise and polish it until it finally encompasses your central idea, that single impression, to your satisfaction. Under no circumstance should you begin outlining before you are positive that the statement of thesis you have written down truly reflects your purpose in writing the report. The thesis statement should be phrased as a statement and not a question.

After you have formulated your thesis, you are ready to begin your *outline*. Since you have been thinking about the topic deeply, you should have a fairly good idea of the major arguments you will use to substantiate your thesis. Two things to consider: to use an informal outline or a formal (Harvard) outline. The former lends itself best for short pieces of writing whereas the latter is extremely flexible in that it can be employed as readily for the outlining of a short theme as for a book.

The Harvard outline follows a rigid format:

Roman numerals indicate major divisions (in the longer paper, they can indicate parts of the paper; in the shorter paper; paragraphs) Upper case letters indicate sub-divisions. Arabic numerals further sub-divisions. No item can be divided into less than two parts.

Maybe: The first step in preparing your outline, the main characters. Your next step should be to find the details that will help you to substantiate your thesis.

At this point, you should write your notes on 4 x 6 index cards. Make out a separate card for each division and write down those notes which are relevant. This means you now become selective of what notes you copy from the book. For each notes you write down be certain to indicate the page number; you will need latter for documentation. If you quote, be certain that you are quoting accurately. Once you have completed this process, see if perhaps the notes on the card could be grouped in some other way than you originally envisioned. Once you have made you decision, begin filling in the outline, always being fully aware that the order must be a logical development of the thesis.

After you have completed the outline, check each of the items against the thesis to see if the item is relevant and will help you to prove your thesis. If any item does not seem relevant or does not add something to proving your thesis, eliminate it. Once your outline is completed, you are ready to begin writing the first draft of your report. But you must follow your outline scrupulously without any deviation whatsoever. If you feel compelled to deviated from the outline, you can do so only if you revise the outline in its entirety first. An outline which is not carefully followed serves no useful purpose whatsoever.

2. INTRODUCTION: The introductory paragraph is, perhaps, the most important part of the entire report and deserving of your greatest effort. The introductory must be stimulating, vivid, alive, causing the reader to be anxious to read on.

Besides being stimulating, the introduction must contain some basic information, not necessarily in the following order: (1) *the essence of the thesis (2) an implication of how you propose to develop that thesis (3) the tone of the report (4) the title of the book and the author's name. Never begin with "This book..." (5) The major argument you intend to employ in substantiating your thesis.

There are several ways you may begin your introductory paragraph. (1) State your dominant idea immediately: Dull, Dull, Dull (2) Place the work with the reference to the author's previous writings, noting any change in subject matter, philosophy, tone. (3) Classify the work within the genre to which it belongs (4) Relate some significant biographical information about the author

which is significant to the work (5) State the theme of the book or begin with a discussion or the author's purpose. (6) Discuss the author's qualifications – or lack thereof (7) Compare this work to others on the same subject written by different authors. (8) Give some significant historical background or the period during which the work is set (9) Relate the work to literary, social, or political movement (10) Point out the significance of the work for us or some future generation (11) Begin by quoting some passage from the book which is particularly interesting or significant. (12) Quote from the blurb, pointing out the inaccuracy and distortion. (13) Pinpoint the type of reader that the work will appeal to (14) Quote, cite, paraphrase, or refer to some other critical commentary of the work.

3. DEVELOPMENT – THE BODY: Always keep uppermost in your mind that the reader is fickle, that he can stop reading anytime he becomes bored, and that there is absolutely no way that you can bring him back. The function of the introduction was to get the reader's attention; the function of each succeeding paragraph is to keep the reader there, eager to hear what you have to say next. You will most likely develop some paragraphs by instances and examples, some by cause and effect, some by anecdote, and some by comparison. On a purely mechanical level, each paragraph in your theme could be a development of a sentence in the introductory paragraph:

Introductory paragraph: Topic sentence

Sentence 1

Sentence 2

Sentence 3

Sentence 4

Concluding sentence

Development:

Paragraph 1: Topic sentence = sentence 1

Sentence A

Sentence B

Sentence C

Concluding sentence

Paragraph 2: Topic sentence = sentence 2

Sentence D

Sentence E

Sentence F

Sentence G

Concluding sentence

Paragraph 3: Topic sentence = sentence 3

Paragraph 4: Topic sentence = sentence 4

Concluding paragraph

Of prime importance in the development of your thesis is adequate substantiation. Do not be afraid to rely heavily on quotations, paraphrases, incidents, and anecdotes from the work. Integrate these effectively: book's contents and critical observations.

4. **CONCLUSION:** The importance of the concluding paragraph is surpassed only by that of the introduction. The well-organized argument comes to its conclusion logically and naturally. If you find yourself having to say “in conclusion” or “to sum up,” than you are in fact suggesting that the ending is weak. Although a re-phrasing of the introduction; re-stating the dominant impression, summarizing your main arguments, stating your final judgment of the work – is better than no ending at all, the test of the good ending is simple: if it were at the bottom of the page, would the reader be tempted to turn to the next page for the continuation? If no, the ending was strong, forceful, and final. Remember that the ending is the last thought you leave with the reader, so end on strong note.

One final word of caution: the concluding paragraph is not the place to introduce a new idea or to contradict your thesis.

CHECKLIST:

- 1) Carefully review all your notes in the work – marginal, slips of paper, underlined portions. Think deeply about the work until you come up with a single impression.
- 2) Formulate your statement of thesis. Write it down, revising it until the statement is an accurate reflection of your main idea.
- 3) Begin your outline by listing its major divisions.
- 4) Using 4 x 6 index cards, check through the textual notes once again, listing those notes which will substantiate your thesis. Eliminate all others. Use separate cards for each division and sub-division.
- 5) Basing it on your notes, complete the outline
- 6) Check each item in the outline against the thesis statement, making certain that each item is relevant and will help you substantiate the thesis.
- 7) In writing your paper, follow the outline scrupulously. Make no changes.
- 8) Pay special attention to the introduction to your paper. It should encompass the following:
 - a. the essence of the thesis
 - b. an implication of how you propose to develop the thesis
 - c. the tone of the paper
 - d. the title of the work and the author’s name
 - e. the major argument you intend to employ in substantiating the thesis
- 9) Be aware of the different ways in which you can begin.
- 10) Develop the introduction through a series of related paragraphs, with special emphasis on substantiating your thesis
- 11) Interweave your statements about the book’s content within your critical observations. Do not have two separate parts: something about the books content and some critical observations.
- 12) Write a conclusion which is forceful and dynamic, one which lets your reader know in no uncertain terms that you have brought your argument to a logical end.
- 13) Do not use “In conclusion” or “to sum up” or any other comparable phrase in your concluding paragraph. And never, never write “the end” or “finish” at the end of a paper.

You have completed reading the work; you have thought about it; you have taken notes; you have organized your thoughts; you have formulated your thesis statement; and you have carefully outlined your report. Now comes the time to sit down and write since all the ground work has been completed. This is the true test where you must now communicate your thoughts and feelings to your readers logically and coherently. Of course the more deeply you feel about the work, the easier you will find it to express yourself.

WRITING THE FIRST DRAFT: Your first draft is your working draft, one which you will *correct*, *revise*, and *modify*. If you have no intention of making revisions, you might as well make your first draft your final copy. However the chances of your writing an effective paper are extremely slim. It is the rough draft which gives you your opportunity to flesh out the skeleton of your review.

Before you begin writing, check your outline over one more time. Carefully re-read your thesis statement, making certain that it is an accurate statement of your dominant impression. Then check each item in the outline against the thesis to make certain that the item is relevant and adds something to the further development of your argument. Make certain that there are ample references from the book to substantiate your thesis adequately. Check the order of the items to make certain that you are developing the argument logically.

Most students will prefer to write their first draft in longhand. Write on alternate lines or even better, on every third line, thus giving yourself ample room for revisions. Number your pages consecutively in the upper right hand corner. Regardless of whether you write or type your first draft, have the following books on your desk for easy referral:

1. A good desk dictionary
2. Roget's Thesaurus to help you find the "right" word or to prevent you from using the same one over and over again.
3. A good writer's handbook on grammar and usage so that you can check grammatical structures, punctuation, and any other aspect of correct writing and structure.

Do not hesitate to refer to these sources as often as the need arises. The greater the attention you pay to the mechanical and grammatical aspects now, the more effort you can devote to the important elements of style in your revision.

Remember that the first draft should be complete, though necessarily unpolished. This means that you must write out any quotations fully and where necessary write out the footnotes as well for it is possible that you may have to make corrections here too.

SOME ASPECTS OF STYLE:

Coherence and unity—In order for a piece of writing to be readily understood by a reader, it must be unified and coherent. That is to say, every item, every thought must be relevant to the thesis and all these items must be logically related to each other.

The unity of the paper is maintained by carefully organizing one's thoughts into paragraphs – each paragraph expressing a separate idea through a series of related sentences developing the idea which was expressed or implied in the topic sentence.

Unity in a paper does not necessarily imply coherence. Coherence can be achieved by several techniques: use of transitional words or phrases (e.g., on the other hand, in addition, nevertheless, furthermore); repetition of key words or phrases; partial restatement of ideas; use of synonyms for key words; use of parallel grammatical structure; consistent use of the same point of view, and logical organization. It is the coherence which will enable the reader to follow your argument easily and logically.

After you have asked yourself whether each thought and idea is relevant to the thesis statement and whether it adds something to that which has already been said, you should ask yourself one additional question: Does it logically follow that which precedes it and is it properly joined to the thought or idea that follows? If the answer is yes than your paper will be coherent.

Point of view—Point of view is the term generally used to indicate the point from which the paper is written, that is, first person, singular, “I,” is avoided by some writers who refer to themselves in the third person, singular.

Sentence structure—

1. *Errors in structure*: Two of the most common errors in sentence structure, the run-on or comma-splice and the fragment, must be avoided at all cost. To be sure, either one of these may be used stylistically, but you must exercise the greatest caution. The run-on is primarily an error in punctuation; that is to say, two thoughts are run together without proper punctuation separating them. The run-on sentence can be corrected in three ways: (1) by placing a period at the end of the first thought and capitalizing the first word of the second thought; (2) by placing a semi-colon between two thoughts; and (3) by using a comma and a coordinating conjunction (and, but for, nor, or, get, so) between the two thoughts.

The fragment is an incompletely stated thought whose incompleteness may be due to the omission of the subject, the verb, or the complement. It may also be due to using a verbal in place of a verb or by not completing a thought begun with a dependent clause. Correct the fragment by supplying the missing part.

Other errors in structure include the dangling or misplaced modifier, awkward phrasing, and lack of parallel structure.

Subordination: Subordination is the technique of placing the less important thought in a subordinate position. The dominant idea should always be expressed in the main clause. Subordinate clauses can be adverbial, adjectival, or substantive (noun) in function. In other words, these groups or words, containing a subject and verb, can function in the sentence in the same manner as an adverb, adjective, or noun. Subordinate thoughts which are not important enough to contain subject and verb should be expressed in phrases.

Variety: It is variety in sentence structure and sentence opening which avoids monotony, makes the paper more readable, and enables the writer to express himself more effectively through the nuances in meaning reflected by the structure.

Basic structure of the sentence can be varied by compounding ideas or subordinating one idea to another. It can further be effected by using items in series, by using a series of short sentences, by effective use of involved, involuted sentence structure; by rearranging the normal subject-verb-complement pattern, and by varying sentence length.

Variations of sentence openings can be achieved by beginning a sentence with an adverbial clause, a prepositional phrase, a verbal (participle, gerund, infinitive) phrase, an expletive, a parenthetical expression (in fact, on the other hand), an adverb, an adjective, or a coordinate conjunction. Be cautioned that although any of the above will give you variety, they cannot be used interchangeably, for each variation will affect the meaning of the sentence.

Abbreviations: Do not use any in writing of reports.

Numbers: Generally, all numbers which consist of one or two words are written out. In addition, any number which is the first word in a sentence must be written out.

Italics: Italics in typed and handwritten manuscripts are indicated by underlining the item to be italicized with an unbroken line.

- (a) *Emphasis:* Italics may be used to stress a word or phrase in the text. However, use it sparingly to maintain its effectiveness. If you wish to stress a word or phrase within a direct quotation, you may also use italics. But you must then state in brackets – not parentheses – that you have supplied the italics
- (b) *Titles:* Titles of full-length books, newspaper, magazines, periodicals, unpublished manuscripts are italicized. Titles of works which are part of a collection are placed within quotation marks.
- (c) *Italicized words in sources:* Words or phrases which appear in italics in the source to be quoted must be underlined when quoted.
- (d) *Contractions:* Contractions in formal writing are generally avoided.
- (e) *Syllabification:* Whenever possible, words should not be hyphenated, that is, split between two lines. Where it becomes necessary be certain that the break occurs at the end of a syllable.
- (f) *Punctuation:*

Paragraphing: Since clarity of meaning is, to a great extent, dependent upon the logical expression of units of thought, you must organize your paragraphs effectively. Be aware of basic paragraph organization – topic sentence, developmental sentences, concluding sentences – and of the various methods of paragraph unity and coherence and to proper transition from one paragraph to the next.

Wordiness: Writers of papers, especially student writers, have a tendency to be extremely verbose in the presentation of their ideas. Perhaps this wordiness has been fostered over the years by teachers who have assigned papers of varying lengths or who seemed to judge quality by quantity. But number of words alone does not reflect understanding or insight. Be concise! If you find that a paragraph can be condensed to a sentence, do so. If the sentence can be condensed to a subordinate clause, the clause to a phrase, the phrase to a word, and if the word can be eliminated altogether, do so. Then if you have a thousand word paper, it will be a thousand meaningful words.

REVISING THE FIRST DRAFT: After you have finished writing the first draft, set aside for several days so that when you return to it you can approach it with a degree of objectivity. (If you re-read your paper immediately you will discover that you are not actually reading what you have written, but what you think you have written.) Also read your paper out loud at least once and listen to what you have said. Does it sound logical? Does it read well?

Now it is time to make use of those margins and skipped lines. Do not check and correct only the mechanical errors, but also check for structure and style. Do not hesitate to re-write sentences and even paragraphs, if it is warranted. Check for accuracy of quotations, for proper documentation, and for inadvertent plagiarism. Make sure that you have presented your argument forcefully and coherently. Check for paragraph and theme unity. Be certain that you have avoid wordiness,

repetition, and irrelevant matter. Check your ending: is it forceful? And last but not least, are you pleased with the paper?

If you find that your draft looks rather messy at this point, take it as a sign that you have actively revised.

THE FINAL MANUSCRIPT: Follow these suggestions.

1. *Typed manuscripts*: It is always preferable to type any paper.

2. *General directions for both typed and handwritten manuscripts*:

a. *Heading*: Unless otherwise directed, use the book review heading which incorporates the following:

- 1) Title of the book, underlined and followed by a period.
- 2) The author's full name. Do not include any title, professor, doctor. Follow his name with a period.
- 3) The place of publication, followed by a colon.
- 4) Publisher's name, followed by a comma.
- 5) Year of publication, followed by a period.
- 6) Number of pages, followed by a period.

All this information is written along the top margin, from left to right and single spaced. Now double space (skip a line) and centered on the next line, write your by-line.

2. *Pagination*: There is no need to number the first page. Then with the following pages; choose one method and follow it consistently.

3. *Footnoting*: If you are quoting from the work being reviewed, all you need do is place the page number in parentheses following the quotation e.g., "He made it in nineteen minutes, hurtling and bouncing among the ruts ahead of his spinning dust..." (358). Technically the footnotes should appear at the bottom of the page, or even on a separate piece of paper altogether.

CHECKLIST:

- 1) Write your first draft on every third line and leave wide margins for later revisions. Concentrate on content and on following the outline carefully.
- 2) Keep basic reference tools handy and use them.
- 3) Before revising the first draft, let at least one day lapse so that you can approach your paper objectively. Read it out loud at least once. Make all necessary corrections, rewriting entire portions if necessary.
- 4) If you made many corrections, do not hesitate to write a second draft. Carefully copyread this.
- 5) Once all corrections and revisions have been made, and you are convinced that this is your best writing, you are ready to write your final copy.
- 6) Decide whether you will type or write the final copy in longhand. Follow the directions and suggestions outlined.
- 7) Keep a copy of your paper
- 8) Copyread once more before collating your paper. If necessary, re-write or re-type any page that has more than couple of minor corrections.
- 9) Collate your paper

Bibliography:

Harry Teitelbaum; How to Write Book Reports: Monarch Press; New York, N.Y.; 1975